

TRANSMISSION SCRIPT

50/LDL J 181K

SPOOL NO. H63033/72X

Duration: 24'44"

EPISODE ONE

'DOCTOR WHO' 7D

'Time and the Rani'

by

Pip and Jane Baker

PRODUCER.....JOHN NATHAN-TURNER

DIRECTOR.....ANDREW MORGAN

THE SENDING OF THIS SCRIPT DOES NOT CONSTITUTE AN OFFER OF A  
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Rehearsal Script

Project No: 1/LDL J 181K

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'Strange Matter' (W/T)

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Pip and Jane Baker

EPISODE ONE

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<u>STUDIO:</u>	3rd, 4th & 5th May

"DOCTOR WHO" 'Strange matter' EPISODE ONE

CAST:

THE DOCTOR  
MEL  
THE RANI  
URAK  
IKONA  
BEYUS  
SARN  
SCIENTISTS IN CABINET (N/S)

\* \* \* \* \*

SETS:

Tardis Console Room  
Lab/Arcade Section of Lab  
Eyrie/Portal to Eyrie

\* \* \* \* \*

MODEL SHOTS:

TARDIS BOMBARDMENT

\* \* \* \* \*

OB:

Ext. Hillside  
Ext. Valley  
Ext. Rani's Lab (MODEL?)  
Ext. Woods  
Ext. Path in Woods  
Ext. Tardis location  
Ext. Common

\* \* \* \* \*

CAST LIST

EPISODE ONE : 50/LDL J 181K

- 1) The Doctor  
SYLVESTER McCOY
- 2) Melanie  
BONNIE LANGFORD
- 3) The Rani  
KATE O'MARA
- 4) Ikona  
MARK GREENSTREET
- 5) Beyus  
DONALD PICKERING
- 6) Sarn  
KAREN CLEGG
- 7) Urak  
RICHARD GAUNTLETT

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EPISODE ONE

MODEL SHOT 1:

Deep Space

Against a backcloth of  
infinite ebony, the  
Tardis is being  
bombarded.

Bolts of multicoloured  
energy, a fragmented  
rainbow, assault the  
police box, tossing it  
about.

A cacophony of sound  
underscores each salvo.  
Although almost  
indiscernible in the  
jarring discord,  
the materialisation  
bellow echoes.

END MODEL SHOT 1.



- 2 -

1/Mod.1:Deep Space  
Tardis being bombarded

1. INT. TARDIS. CONSOLE ROOM.

49) 4D H/Held  
Juddering W/Sh

/Q Bike to  
topple over/

/Q Tool Box  
crashing to floor/

4D H/H

(IN SICKENING,  
UNPREDICTABLE  
LURCHES, THE  
INTERIOR IS  
UNDULATING AND  
DISTORTING.

AN EXERCISE BIKE  
IS ON ITS SIDE.

MEL AND THE  
DOCTOR LIE  
COLLAPSED, ON  
THE FLOOR. ALL  
THAT CAN BE  
SEEN OF THE  
DOCTOR ARE  
HIS FEET,  
ENCASED IN  
THE FAMILIAR  
SPATS AND SNEAKERS,  
PROTRUDING FROM  
BENEATH THE  
CONSOLE.

THROUGHOUT, THE  
DISSONANT BEDLAM  
PERSISTS)

/NB: VIDEO PULSES  
ADDED in POST-PROD/

---

RECORDING PAUSE

1/OBla:Ext.Hillside  
Ikona looking skywards

- 2 -

EP.ONE

1/1: Int.Tardis  
H/Held + wire (1 Shot)

O.B.1

a) Ext. Hillside. Planet of Lakertya. Day.

- 1) MLS IKONA against Sky  
/ Colour Change in /  
/ Post-Prod /

He appears at top of  
Ridge

The azure profile of  
IKONA is etched against  
the skyline.

The skin of his neck  
and exposed shoulders  
glisten cobalt blue,  
and his head has the  
typical Lakertyan  
mane of spiky,  
golden hair.

- 2) CU IKONA watching  
He leaves shot L-R

IKONA'S gaunt features  
are toned in a  
paler shade of the  
same blue. Although  
predominantly  
humanoid, there is  
a hint that Lakertyans,  
at some stage in  
their evolution  
had a serpentine  
ancestry.

- 2) P.O.V.  
/ Add streaks in /  
/ Post-Prod /

He is staring  
at the heavens from  
where, accompanied  
by the racket  
of sound, flashes  
of multicoloured  
lights hurtle  
towards a distant  
valley.

---

1/OB 1b: Ext.Valley  
Tardis materialises

- 3 - X

EP.ONE

1/OB 1a: Ext.Hillside  
 Ikona looking skywards :  
 sees multicoloured lights  
 hurtle twds distant valley

b) Ext. Valley. Lakertya. Day.

1)

/LOCK-OFF/ +  
 SET in TARDIS  
 with LIGHTS  
 FLASHING

With a disjointed  
 bellowing, the Tardis  
 materialises.

END O.B.1

1/2: Int. Tardis Control  
 Doc/Mel : then Rani ent

- 3 - X



- 4 -

1/OB1b:Ext.Valley  
Tardis materialises

2. INT. TARDIS. CONTROL ROOM.

50) 1B 1B

MS DOC  
Pan R (unmotivated)  
to MS MEL

(TIGHT ON THE  
DOCTOR'S FEET  
AND TRAVEL UP  
HIS COMATOSED  
FORM.

PAUSE : CLEAR MEL

51) 1B

MCU RANI  
(let her enter L-R)

As she goes  
tilt down + pick up  
URAK'S FEET

Pan R with them +  
track into MS DOC  
(incl Urak's Feet  
+ Doc's Umbrella)

LOCK-OFF.

HIS TORSO IS  
TWISTED AROUND  
THE PLINTH OF  
THE CONSOLE,  
CONCEALING HIS  
HEAD.

THE RANI, STRIDES  
ARROGANTLY  
OVER THE THRESHOLD.

MEL LIES CRUMPLED  
AND UNMOVING.

ANGLED FROM  
ENTRANCE AS THE  
RANI STALKS  
FURTHER IN, A  
HAIR-SHEATHED,  
SCRAWNY, OILY,  
LIMB IS INSINUATED  
INTO FRAME)

/SEPARATE SHOT/  
ON DOC?

RANI: Leave the girl! It's the man  
I want. Take him to my laboratory.

PAUSE

URAK turns DOC  
into shot (without  
wig)  
TIGHTEN

(AN OBSCENE HAND  
REACHES INTO SHOT.  
THE PREHENSILE CLAW  
HAS A DOWNY MEMBRANE  
CONNECTING EACH  
BONY FINGER FROM  
BELOW THE KNUCKLE  
JOINT, LEAVING  
THE UPPER PORTION OF  
THE FINGERS AND  
THUMB FREE.

NB: DAVE to do  
REGENERATION EFFECT  
in Post-Production

- 4 -

- 5 -

EP. ONE

ROUGHLY IT TUGS  
THE TIME LORD'S  
SHOULDER, JERKING  
HIM ONTO HIS  
BACK.

ZOOM IN TO  
C.U. THE  
SEVENTH DOCTOR)

SUPOSE CAM

Opening  
Titles:

DURATION 50"

---

RECORDING PAUSE

1/OB1C:Ext.Valley  
Tardis - Ikona approa

- 5 -

EP.ONE

-5- X

From Opening TitlesO.B.1CTardis in Valley

1)

Empty Frame

Let IKONA enter -  
he pauses for a  
moment

IKONA approaching  
the Tardis

Then pan with him  
to reveal TARDIS

See him enter

END O.B.1C

1/3: Int. Tardis Contro  
Mel in Tardis

-5- X

- 6 -

1/OB1C:Ext.Valley

Tardis in Valley-Ikona approaches

3. INT. TARDIS. CONTROL ROOM.

52)	<u>1B</u> MS MEL - see Shadow fall across her	1B   3B	(THE UNCONSCIOUS MEL IS APPARENTLY ALONE, WHEN A SHADOW FALLS ACROSS HER, SUGGESTING ANOTHER BEING HAS INVADED THE CONTROL ROOM - IKONA SQUATS BESIDE MEL.
53)	<u>3B</u> MCU IKONA - tilt down + develop as he picks MEL up  Pan them round Console + out of door		HE PINCHES HER PINK CHEEK AND, GRIMACING WITH REPUGNANCE, TUGS HER HAIR. A LOW HISSING OF DISPLEASURE ACCOMPANIES EACH MOVEMENT.  THEN ABRUPTLY WIPING HIS PALMS ON HIS SLEEVELESS SAFFRON TUNIC, HE SNATCHES THE UNCONSCIOUS MEL UP INTO HIS ARMS AND CARRIES HER FROM THE CONTROL ROOM)

RECORDING PAUSE1/OB2:+Model/Ext.Lands

Ext. + Bldg housing

Rani's Lab

(Dallas Shot)

- 6 -

- 7 -

EP.ONE  
1/3: Int. Tardis  
 Ikona + Mel leaving Tardis

O.B.2Plus Model./DALLAS SHOT/

- |  |   |
|--|---|
| 1) <u>CAM. 1 on MODEL</u><br><u>CAM.2 on Lab. Entrance</u><br>with Rocks fg<br><br><u>Establishing Shot only</u><br>No action<br>+<br>No artists | ESTABLISHING SHOT<br>of landscape and<br>building housing<br>the Rani's laboratory<br>(as described in<br>Ep.2) |
|--|---|

END O.B.2

1/4: Int. Arcade  
 Einstein in cabinet

- 7 -



- 8 -

1/OB2+Model/Ext.Landscape  
 ext.+Bldg.Rani's Lab  
 Dallas Shot

/Q SARN/

4. INT. ARCADE SECTION OF LABORATORY. DAY.

137) 5B  
 Tight 2sh SARN/  
 EINSTEIN being  
 lowered into  
 Cab + plugging in

5B 4B : 4E

(THIS IS PART  
 OF A COMPOSITE  
 SET COMPRISING  
 THE RANI'S  
 LABORATORY SUITE.

/Q RANI/

138) 4B  
 MS RANI  
 Pan L with her  
 to O'Sh 3sh

A NARROW ARCADE  
 THAT RUNS PARALLEL  
 TO THE (UNSEEN)  
 LABORATORY. ONE  
 SIDE IS LINED  
 WITH TALL, OFF-  
 SET CABINETS.

COMATOSE AND  
 UPRIGHT - EINSTEIN  
 HAS JUST BEEN  
 INCARCERATED IN  
 A CABINET.

ON A SIGNAL FROM  
 THE RANI, A  
 LAKERTYAN, BEYUS,  
 CLAMPS A SCARLET  
 POLYETHYLENE  
 COLLAR ABOUT  
 EINSTEIN'S NECK.

BEYUS FINDS NO  
 JOY IN THE TASK.

HIS FOREHEAD  
 PUCKERS WITH  
 DISTASTE AS HE  
 PLUGS FIRST A  
 CABLE THEN A  
 TRANSPARENT TUBE  
 INTO THE COLLAR.

(5B next)

- 8 -

(ON 4B)

- 9 -

FUSSED AND  
EXHIBITING  
TREPIDATION, IS  
A YOUNG FEMALE  
LAKERTYAN, SARN.

HER NERVOUS  
EFFORTS HINDER  
RATHER THAN ASSIST  
BEYUS.

GENTLY SHE SMOOTHES  
AND REALIGNS  
EINSTEIN'S RUMPLED  
JACKET)

RANI: <sup>Sarn</sup> Stop dithering! Collecting  
this one's already put me behind  
schedule.

SARN: I don't want to harm him.

(BRUSQUELY THE  
RANI THRUSTS  
SARN ASIDE)

-----  
139) 5B  
MCU RANI /DO LATER/

-----  
140) 4B RANI: Seal it and label it.  
3sh -  
see Bed go back  
+ cab'door down

(BEYUS CLOSES  
THE CABINET'S  
FROSTED-GLASS  
FRONT.

WHILE SARN SHYLY  
COWERS, HE STANDS  
ARTLESSLY LOOKING  
AT THE RANI)

-----  
141) 5B  
MCU RANI /DO LATER/

-----  
142) 4B -----What're you waiting for?  
3sh a/b

BEYUS: You've not given me the  
name for the label.

143) 5B RANI: Einstein!  
CU 'EINSTEIN'

PAUSE : 4 Repos

(4B next)

- 9 -

144) 4B  
MS RANI -  
pan L with her  
to 3sh

RANI: (ANGRILY TURNING  
AWAY) Insolence could cost your  
people dearly, Beyus.

(SHE IS CHECKING  
DIALS ON IDENTICAL  
CABINETS THAT  
SPORT LABELS:  
'LOUIS PASTEUR',  
'DARWIN', AND THE  
UNFAMILIAR NAMES  
'ZA PANATO' AND  
'ARI CENTOS'.

VAGUE OUTLINES  
OF THESE LUMINARIES  
CAN BE SEEN THROUGH  
THE FROSTED-GLASS  
FRONTS)

SARN: I'm sure Beyus did not mean  
to appear insolent. He - would -  
never - do that -

(SARN'S VOICE  
TAKES A DYING  
FALL UNDER THE  
RANI'S COLD  
APPRAISAL)

RANI: I find your incompetence  
more than enough without listening  
to your puerile opinions.

BEYUS: Then why not let Sarn go?  
You've have me as a hostage. You don't  
need her.

(5B next)



60

EP.ONE

(ON 4B)

Develop tracking R  
losing Sarn

RANI: I shall decide my needs.  
They, unfortunately, require the  
use of Lakertyans.

BEYUS: You've left me with no  
illusions about the hatred you hold  
for us.

RANI: Hatred? Another fantasy.  
I've no feelings one way or the  
other. Outside my experiments, you  
have absolutely no significance.

BEYUS: Your detachment is difficult  
to understand.

Then as RANI  
comes back  
  
develop to 2sh  
RANI/SARN

RANI: All you need understand is  
that these specimens are geniuses.  
Every one of them. And if they're  
not kept in prime condition, you'll  
have more to worry about than the skin  
of this miserable creature!

Let RANI go R  
HOLD on SARN

(LOOPING FROM  
THE TOPS OF  
THE CABINETS  
ARE TUBES AND  
CABLES THAT  
MERGE TOGETHER  
AND ARE CHANNELLED  
VIA A CONDUIT  
INTO THE LABORATORY  
(UNSEEN).

THE RANI MOVES  
TOWARDS A DOOR  
MIDWAY ALONG  
THE ARCADE)

Let BEYUS  
enter fg

BEYUS: Have you managed to obtain  
the means to repair your laboratory  
apparatus? /

145) 5B  
MCU RANI -  
let her go R

RANI: Procure? Yes, indeed.  
(SHE SMILES) Ah, yes. I have indeed ...  
(SHE EXITS)

146) 4E  
MCU BEYUS - looks to Sarn  
DO LATER  
  
(4B next)

- 11A -

147) 4B  
CU SARN -  
looks to Beyus

PAUSE :

146) 4E  
MCU BEYUS -  
looks to Sarn

C/Ins

1/5: Int.Lab

SHOTS 139 + 141

139) 5B  
MCU RANI

141) 5B  
MCU RANI

RECORDING PAUSE

- 11A -



1/4: Int. Arcade

5. INT. LABORATORY. DAY.

148) 1C                      2A-D 1C 3D 4A : 4A : 2D : 1C : 4D

MS DOC (High/Sh)

Let RANI in to  
make 2sh

(EYES CLOSED,  
THE PROSTRATED  
DOCTOR LIES  
UPON A WORKBENCH.

Develop with  
RANI  
(losing Doc)

/Q SPH'DOOR OPEN/

/Q SPH'DOOR CLOSE/

and back to 2sh  
as she returns

(2A next)

EP. ONE  
(ON IC)

ENTERING FROM  
THE ARCADE THE RANI  
GOES TO THE DOCTOR,  
LISTENS TO BOTH  
HIS HEART, CHECKS  
HIS PUPILS IN A  
DISPASSIONATE  
ASSESSMENT OF HIS  
CONDITION, BEFORE  
TURNING HER  
ATTENTION TO THE  
SPHERICAL CHAMBER.

SHE MANIPULATES  
THE COMBINATION  
LOCK, A PANEL  
SLIDES OPEN  
IMMEDIATELY HER  
HAUGHTY CLASSICAL  
FEATURES ARE BATHED  
IN A PALPITATING  
MAGENTA LIGHT.

(2A next)

(ON 1C)

HE GROANS AND STIRS. ALERTED, THE RANI SHUTS THE PANEL AND CROSSES TO HIM.

Pan with DOC  
losing Rani

THE DOCTOR: An....No....Mel  
Ah. That was a nice  
nap.

(THE RANI LOOKS  
ROUND.

HE HOPS TO  
HIS FEET)

Down to business. I'm a bit worried about the temporal flicker in Sector 13, there's the bicentennial refit of the tardis to book in, must just pop over to Centauri Seven and then perhaps a quick holiday. Right. That all seems quite clear. Just three small points ... (cont ...)

- 14 -

EP.ONE

(ON 1C)

(THE DOCTOR  
LOOKS AROUND,  
STARTS TO SWAY)

THE DOCTOR: (cont) Where am I?

(LOOKS DOWN AT  
HIMSELF)

Who am I?

(TRYING TO  
UNSCRAMBLE HIS  
MUDDLED SENSES,  
HE FOCUSES ON  
THE RANI)

149)	2A	And who are you?/....	/
	Tight 2sh fav RANI	'... the Rani!	/
150)	3D		
	MCU DOC		
151)	1C	(HE SCOOPS UP	
	2sh	HIS UMBRELLA,	
		LUNGES AT HER,	
		SPRAWLS INTO	
		A MACHINE)	

Stay back!

RANI: This is idiotic! You'll  
injure yourself!

THE DOCTOR: Why should you care?  
Since you were exiled from Gallifrey,  
you've had nothing but contempt  
for all other Time Lords.

RANI: My contempt started long before  
my exile.

THE DOCTOR: Then what do you  
want me for? And where's Mel?

(3D next)



EP.ONE

(ON 1C)

RANI: She's perfectly safe. But how long that remains so, depends on you.

Pan R with DOC

SCREEN on

(AFTER A WILD,  
POINTLESS FLOURISH  
WITH THE UMBRELLA,  
HE JABS AT THE  
BUTTONS ON THE  
MONITOR SCREEN)

THE DOCTOR: You're up to something.  
Perhaps I'll get the answers from  
this/

152) 3D  
MCU RANI -  
pan R with her

(ON THE SCREEN,  
THERE IS A  
SPACE-VIEW  
OF A PLANET  
BEING OMINOUSLY  
CIRCLED BY A  
DARK FORBIDDING  
ASTEROID.

A SERIES OF  
CALCULATIONS  
ARE TABULATED  
AT THE BASE OF  
THE SCREEN)

RANI: You won't recognise the planet.  
It's Lakertya. And there's no  
evidence it's ever been graced by  
your meddling presence!

153) 2A  
MCU DOC

THE DOCTOR: you're trying to  
divert me. So the answer's on here.  
(STUDYING CALCULATIONS) Quarks -  
one up - one down - Strange  
Matter. (cont ...)

154) 4D  
On SCREEN 0/Sh DOC  
DO LATER

155) 2A  
MCU DOC

(HE POKES HIS  
FINGER AT THE  
ASTEROID ON THE  
SCREEN.)

(3D next)



EP.ONE (ON 2A)

156) 3D  
2sh - she  
switches off  
Screen

THE DOCTOR: (cont) That Asteroid is composed of Strange Matter! What monstrous experiment are you dabbling in now?

RANI: I didn't go to the trouble of bringing you here just to discuss the ethics of my work.

157) 2A  
MCU DOC

THE DOCTOR: Ethics! Don't be such a hypocrite/ Your past is littered with the mutilated results of your unethical experiments/

158) 3D  
2sh fav RANI  
/2 to pos.D/

RANI: I had all I could take of that can't in our University days!

(FROM A CUPBOARD,  
SHE TAKES A  
SYRINGE)

Am I expected to abandon my research because of the side effects on inferior species?

(SHE SQUINTS  
AT THE NEEDLE  
POINT OF THE  
SYRINGE, CHECKING  
THAT IS IT  
FUNCTIONING)

159) 1C  
MS DOC -  
pan L with him  
making 3sh with  
SARN/BEYUS

Are you prepared to abandon walking in case you squash an insect underfoot?

(SYRINGE AT THE  
READY, SHE  
CLOSES IN ON HIM)

THE DOCTOR: Stay away! Whatever you've brought me here for I'm having no part of!

(2D next)

EP.ONE

(ON 1C)

(KEEPING THE RANI  
AT BAY, THE DOCTOR  
FLOUNDERS TO THE  
ARCADE DOOR AND  
FLINGS IT WIDE -  
TO BE CONFRONTED  
BY SARN AND  
BEYUS.

RECOILING, HE  
FALLS TO THE  
FLOOR.

Let RANI in  
making 4sh

SARN HURRIES TO  
HELP HIM)

RANI: Leave him there!

SARN: He may be hurt.

BEYUS: Sarn! Don't interfere!

(IGNORING THEM,  
SARN CONTINUES  
TO ASSIST THE  
DOCTOR TO HIS  
FEET.

OFF-BALANCE,  
HE STAGGERS  
TOWARDS THE  
CRYSTAL TANK)

RANI: (TO SARN) I'll deal  
with you later.

Let SARN go

(SAVAGELY THE  
RANI THRUSTS  
SARN ASIDE,  
SENDING HER SPINNING  
ACROSS THE LAB.

SYRINGE AT THE  
READY, THE RANI  
ADVANCES ON THE  
DOCTOR)

RANI: That's the last time she'll  
interfere!

EP.ONE

- 19 -

(ON 1C)

Develop -  
holding 3sh

THE DOCTOR: Stay away or I'll smash  
this!

RANI: Urak!  
(HE RAPS THE  
CRYSTAL TANK  
WITH HIS UMBRELLA)

DOCTOR:  
I'll smash it to pieces!

(IN BACKGROUND,  
SARN SLIPS OUT  
OF THE ENTRANCE)

160) 2D  
MCU DOC (seeing Urak)

RANI: Urak! Get in here! /

PAUSE :

161) 4A (HAND/HELD)  
Tight on URAK's  
FEET

(ANOTHER ANGLE  
COMING FROM  
THE ARCADE AN  
OILY, HAIR-SHEATHED  
LIMB JUTS INTO  
FRAME AND CASTS  
AN ELECTRONIC  
WISPY NET OVER  
THE DOCTOR,  
SHROUDING HIM  
IN GLITTERING  
SPARKS)

PAUSE :

162) 4A (HAND/HELD)  
Quad View  
+ zoom into CU DOC

PAUSE :

163) 2D  
Close on GUN + FAP  
it fires

(THE UNSEEN URAK IS  
A TETRAP: A CREATURE  
WITH AN EYE AT THE FRONT,  
BACK, AND EACH SIDE OF  
ITS SKULL.

PAUSE :

164) 2D  
NET falls + FAP

THE SCREEN IS DIVIDED INTO  
FOUR ELLIPTICAL SECTIONS  
PROVIDING A 360° ASPECT.  
THREE OF THE ASPECTS GO  
BLACK AND THE SECTION  
FEATURING THE RANI ZOOMS  
INTO FULL SCREEN. (WHAT  
HAS HAPPENED IN EFFECT  
IS THE FOUR-EYED TETRAP  
(URAK) HAS LOWERED THE LIDS  
OF THE OTHER THREE EYES)

165) 1C  
MCU RANI - let  
her leave shot L-R

C/Ins

154) 4D (HAND/HELD)  
SCREEN over Doc's

167) 4D  
Close on SCREEN  
for 1/Sc.6 pg.21

1/OB3:Ext.Path/Model  
Sarn fleeing  
Model Shot



EP.ONE1/5: Int.Lab

Urak netting Dr in lab

O.B. 3 '(A)Ext. LAB. COMPLEX. Lakertya. Day.

- 1) Cam. 1 on MODEL  
Cam. 2 on Lab'Ent  
 with fg Rocks

With fleeting looks  
 to check whether she  
 is being followed,  
 SARN runs away.

See SARN running  
 out R-L  
 (TINY FIGURE)

She looks behind  
 her

O.B. 3B

- 2) MCU SARN -  
TRACK with her  
 She looks back  
 to see if she's  
 being followed  
 She stumbles +  
 carries on  
 Let her go L -  
 pan her L

1/OB3C: Ext.

Urak watching Sarn  
 behind rock (EYE only):  
 he lifts bracelet into

EP.ONE

1/OB3B:  
Sarn on the run  
leaving lab complex

O.B. 3

Ext. Path. Woods. Lakertya. Day.

1)

\_\_\_\_\_  
MS ROCK  
an evil EYE (URAK)  
appears -  
following Sarn's  
escape

The Bracelet appears  
on his Arm

1/6: Int. Lab  
Beep-beep - yes, Urak



1/OB3: Ext.Path  
Sarn fleeing from Urak  
Urak lifts his wrist

6. INT. LABORATORY. DAY.

166)	<u>2A</u>	<u>2A</u>
	MS DOC -	(STUNNED, THE
	as Rani's BRACELET	DOCTOR AGAIN
	comes in - tilt up	LIES DOWN)
	to RANI	

RANI: Yes Urak. What's happening?

URAK: (VOICE) The female Sarn ...  
has escaped ... Mistress Rani ...

Pan R with RANI

RANI: She won't get far!

/SWITCH on SCREEN/

4D (SHOT 167)  
CLOSE on SCREEN  
ALREADY RECORDED  
on previous page  
(19)

1/OB4:Ext.Path

End of Zoom Shot  
Sarn running

RECORDING BREAK

EP.ONE1/6: Int. Lab

Rani - 'she won't get far'

O.B. 4a) Ext. Path. Woods. Lakertya. Day.

1)

TIGHT on SARN  
 running (long lens)  
 Let her go L-R  
 TIGHT past cam R

Lack of stamina  
 is slowing SARN  
 but her distress  
 has not abated:  
 She feels exposed  
 on the path.

b) Ext. Path. Woods. Day.

2)

WIDE 2sh IKONA with  
 MEL on his Shoulder  
 Pan THEM R-L

IKONA, still humping  
 MEL, is unaware that  
 he is heading towards  
 SARN.

3)

H/Held TIGHT on  
 MEL - she regains  
 consciousness +  
 starts to struggle

Alarmed by the siren's  
 wail, he fails to  
 detect that MEL is  
 regaining her senses.

4)

Resume 2sh - the  
 struggle

Her sudden resistance  
 throws him off-balance.

IKONA slips +  
 MEL runs off L

Kicking and pummelling,  
 she escapes.

Hold on IKONA who  
 stands + rushes  
 after her  
 rubbing his Ankle

(c) Ext. Path. Woods. Day

Let him go L

The sight of MEL  
 rounding the bend  
 ahead, sends SARN  
 scampering from the  
 path into the woods.

5)

MS MEL - pan L  
 with her to see  
 SARN running in bg  
 twds her appearing  
 behind Rock  
 BOTH stop, looking  
 at one another

TIGHT SHOT ground.

6)

CU MEL

7)

CU SARN - she changes direction  
 + runs off R to Bubble Arc

EP.ONE

- 23 -

- 8) MS SARN - pan her  
running L-R
- 9) TIGHT on FAP Trip-  
Wire  
SARN'S FEET in L-R  
SPARKS on Trip-Wire
- 10) LOCKED-OFF SHOT  
a) SARN running in  
L-R (let her run thru')  
b) EXPLOSION  
c) SARN on Turntable  
Dust Explosion fg  
See Electronic Bubble  
appear (POST-PROD).  
+ start to spin
- 11) MEL (reac)
- 12) CU SARN on Turntable  
spinning  
(shock horror!)
- 13) IKONA (reac)  
moves oos L
- 14) (d) LOCKED-OFF SHOT AGAIN  
/Bubble on Post-Prod/  
Pan with (invisible)  
Bubble to see it hit  
Rock  
poss see IKONA  
watching it in bg
- 15) CU BASE PLATE hitting  
ROCK + Small Explosion  
as DETONATOR makes  
contact
- 16) Resume Bubble for  
BIG EXPLOSION
- SARN'S SHIN hits a  
trip-wire, triggering  
a tremendous 'whoosh' -
- A blur of flying  
leaves and twigs -
- FULL SHOT.
- When the dust settles,  
a huge, plastic,  
opaque 'bubble' has  
formed about SARN,  
imprisoning her.
- Attached to it, like  
a tumour, is a  
bulging metal plate.
- With increasing  
velocity, a jet of  
steam issues from  
the 'bubble's'  
underside.
- For a brief moment,  
SARN crouches,  
gripped by fear.
- Then the 'bubble'  
begins to spin -  
until, the interior  
blurred, it shoots  
forward towards the  
path.
- CLOSE ON MEL aghast,  
watching the 'bubble'  
O.S. -
- RESUME ON 'bubble'  
spinning across the  
path - crashing into  
a tree.
- C.U. Metal plate at  
the moment of impact  
with the tree's trunk.

- 23 -



- 23 -

EP.ONECAM.2G + PLAYBACK VT

1/OB4(c)  
cont

SARN'S SHIN hits a  
trip-wire, triggering  
a tremendous 'whoosh' -

SARN BUBBLED

A blur of flying  
leaves and twigs -

FULL SHOT.

125) 2G  
MLS SARN  
spinning on  
Turntable

When the dust settles,  
a huge, plastic,  
opaque 'bubble' has  
formed about SARN,  
imprisoning her.

Attached to it, like  
a tumour, is a  
bulging metal plate.

126) 2G  
MLS SARN  
spinning herself  
on Floor

With increasing  
velocity, a jet of  
steam issues from  
the 'bubble's'  
underside.

127) 2G  
MS SARN on  
all fours

For a brief moment,  
SARN crouches,  
gripped by fear.

Then the 'bubble'  
begins to spin -  
until, the interior  
blurred, it shoots  
forward towards the  
path.

CLOSE ON MEL aghast,  
watching the 'bubble'  
O.S. -

RESUME ON 'bubble'  
spinning across the  
path - crashing into  
a tree.

C.U. Metal plate at  
the moment of impact  
with the tree's trunk.

- 23 -



EP.ONECAM.2G + PLAYBACK VT

- 128) 2G  
MLS MEL  
spinning on  
Turntable
- 129) 2G  
MLS MEL  
spinning  
on Floor
- 130) 2G  
MS MEL on  
all fours
- 131) 2G  
MCU MEL  
screaming  
as she spins

RESUME 'ON 'bubble'.  
An incandescent,  
glowing heat spreads  
from the metal plate,  
whiting out the  
'bubble' and its  
captive.

CLOSE ON MEL, horrified,  
she averts her gaze  
as the white heat of  
the explosion illuminates  
her.

IKONA comes alongside  
MEL, but he ignores  
her and continues  
past.

ANOTHER ANGLE.

An anguished IKONA  
comes falteringly  
to all that remains  
of his young compatriot -  
An ivory skeleton -

END O.B. 4

1/OB4:Ext.Path

Sarn into skeleton

7. INT. LABORATORY. DAY.

$$\underline{2\dot{A}}$$

3D

: 4A

MS RANI -SCREEN fg

(ON THE MONITOR  
SCREEN, A  
DIMINISHING BLOB  
GLOWS IN A  
SECTION OF A  
GRID.

CO-ORDINATE  
NUMBERS ARE  
ALSO ILLUSTRATED)

RANI switches  
off Screen

RANI: See that the trap is reset.

URAK: (VOICE) Certainly ... Your powers are ... truly wonderous ... Mistress Rani ... /

3D

(looks up)

MS BEYUS

(THE VOICE IS  
HIGH-PITCHED  
SQUEAKY YET  
MENACING, WITH  
EXAGGERATED  
EMPHASIS ON THE  
HARD 'T', 'D'  
AND 'S' CONSONANTS.

THE CADENCE, TOO,  
HAS AN ODD  
PECULIARITY: A  
PAUSE AFTER EVERY  
THREE OR FOUR  
BEATS.

RANI switches  
off Screen

THE RANI PICKS UP  
THE SYRINGE AND  
APPLIES IT TO THE  
DOCTOR'S WRIST.

BEYUS WATCHES)

2A

MS RANI

BEYUS: What happened?

(1A next)

- 25A -

(ON 2A)

Develop to 3sh

RANI: It need not concern you.  
Roll up his sleeve.

170A) 1A  
CU Injection

BEYUS: Why are you doing this?

RANI: Making certain he suffers  
a healthy dose of amnesia when  
he wakes.

BEYUS: Amnesia?

RANI: That's what I said.

PAUSE :

171) 4A  
MCU DOC -

1/OB5: Ext. Path  
Ikona catches Mel

RECORDING BREAK

EP.ONE  
1/7: Int. Lab

Making sure he suffers a  
healthy dose of amnesia  
when he wakes + CU Doc

O.B. 5

Ext. Path. Woods. Day.

1)

Start on SKELETON -  
TILT up to 2sh

IKONA fg looking at  
Skeleton  
See MEL approaching  
IKONA rounds on her

Bewildered, MEL  
draws closer  
to SARN'S remains,  
scuffing a stone.

IKONA rounds on  
her. She backs  
away, but, by  
circling IKONA  
ensures her sole  
line of retreat  
is the woods.

IKONA: (GOADING) Go on run!

He feints a  
lunge.

Run! The area is full of traps!

Another lunge.

As well you know!

MEL: Me? Why should I - This is  
insane!

IKONA: Don't play the innocent!  
Your friends set this trap

He closes on  
her.

She recoils,  
trips, rolls  
from the path  
into a ditch.



- 27 -

\*

EP.ONE

(ON SHOT 1)

Recovering, MEL  
continues to dodge  
about.

MEL: it's all very well  
being upset, but -

IKONA: Upset! Yet another of  
your obscene murders takes place -

MEL: Stop accusing me! This had  
nothing to do with me!

2) IKONA: Lies! / If I didn't need you  
MCU IKONA as a hostage, you'd be dead!

3) MEL: A hostage? For what?  
MCU MEL

4) IKONA: To exchange for our leader.  
MCU IKONA Your friends took him prisoner.

5) Tight 2sh  
fav MEL MEL: Why do you keep calling them  
friends of mine?

IKONA: You arrived from out of  
space -

He grabs her +  
starts to tie her  
up with Rope from  
round his Waist

He succeeds in  
catching MEL  
his arm almost  
throttling her.

- as they did. Now they can have  
you back! On my terms.

THEY leave shot R

END O.B. 5.

1/8: Int. Lab  
Rani(Mel) in mirror

- 27 -

1/OB5:Ext.Path  
Ikona catches Mel  
takes off rope

/SET MIRROR in/  
/VR Pyramid /

8. INT. LABORATORY. DAY.

4A 2A-B-C 1A 3A

/Q DOC/

(A RED-HAIRED  
GIRL IN PANTS-SUIT  
HAS HER BACK  
TO THE DOCTOR  
AS SHE EXAMINES  
THE HOLE RIPPED  
IN THE MACHINE  
(TO ALL INTENTS,  
THIS IS MEL)

HE STIRS. BLINKS.  
PERPLEXED, HE  
SCANS, WITHOUT  
RECOGNITION,  
THE LABORATORY.

FOR A MOMENT  
THE DOCTOR CONCENTRATES,  
WILLING HIMSELF  
TO REMEMBER, FAILS)

1) 4A H/HELD /  
MS DOC

2) 2A /4 clear fast/  
MS RANI as she  
comes down  
Develop to 2sh

THE DOCTOR: Where am I? Who are  
you? /

RANI: Mel. Melanie.

(SHE TURNS -  
AND WE SEE IT  
IS THE RANI  
IN A RED, CURLY  
WIG, DISGUISED  
AS MEL)

Are you all right, Doctor?

THE DOCTOR: All right? Am I?  
Of course. (SITTING UP)  
Are you?

RANI: Me? Yes. Of course (BRIGHTLY)  
Why not?

(3A next)

EP.ONE

- 29 -

(ON 2A)

THE DOCTOR: Indeed, why not? We both are.

(EXHIBITING BRAVADO,  
HE GETS BOLDLY OFF  
THE WORK BENCH.

HIS KNEES BUCKLE  
AND HE STAGGERS.

THE RANI TRIES  
TO HELP HIM,  
BUT HIS WEIGHT  
IS TOO MUCH  
AND THEY FLOUNDER,  
DRUNKENLY, EVERY  
WHICHWAY.

THE RANI IS TORN  
BETWEEN SUPPORTING  
THE DOCTOR AND  
SAVING HER PRECIOUS  
EQUIPMENT AS HE  
COLLIDES INTO IT)

Ooops! A bull in a barber's shop.

(THE RANI'S INNATE  
PRIORITIES ASSERT  
THEMSELVES.

Hold 2sh

Develop with  
action

SHE ABANDONS  
THE DOCTOR AND  
CONCENTRATES ON  
PROTECTING HER  
EQUIPMENT.  
EVENTUALLY, LEGS  
SAGGING, THE  
DOCTOR CLUTCHES  
A SHELF.

HIS ATTENTION  
STRAYS TO A  
FUTURISTIC MAGNET-  
SHAPED COIL)

A navigational guidance system  
distorter. This'd force any passing  
space ship into landing here.  
Where are we by the way?

(3A next)

- 29 -

- 30 -

EP.ONE

(ON 2A)

RANI: In your laboratory - on Lakertya -  
Doctor, are you sure you're well?

THE DOCTOR: Certainly. Certainly.  
Fit as a trombone.

RANI: Fiddle.

THE DOCTOR: Mmm?

RANI: (SNAPPING) Fit as a fiddle!

THE DOCTOR: Are you? Yes. Nerves  
I expect.

(TUCKING UP THE  
OVER-LONG SLEEVE,  
ABSENTLY HE RUBS  
THE WRIST WHERE  
SHE INJECTED  
HIM WITH THE  
AMNESIA DRUG)

Now, let's see ... what were we up  
to - er - Mel did you say your name  
was?

RANI: You don't remember me, do you?

(NO WAVERING FROM  
HER ADOPTED ROLE,  
BUT HER EYES  
SEARCH KEENLY  
FOR ANY SIGN  
OF MEMORY REVIVAL)

Do you?

THE DOCTOR: Red hair ... I recall  
red hair - (HE RECOILS) what's  
that!

(3A next)

- 30 -



EP.ONE

(ON 2A)

(THE DOCTOR HAS  
WANDERED IN  
FRONT OF  
A CHROME CUPBOARD  
WITH A MIRROR  
FINISH, AND  
CAUGHT HIS AND  
HER REFLECTION)

See Reflections in  
Mirror Pyramid

RANI: Not what. Who. It's me.

THE DOCTOR: (HORRIFIED) Standing next  
you I mean

RANI: That's you, Doctor.

THE DOCTOR: Me!

(HE PATS HIS  
HEAD SEEKING  
THE MISSING MOP  
OF FAIR CURLS -  
NATURALLY, SO DOES  
HIS MIRROR IMAGE,  
CONFIRMING THE  
WORST)

No wonder, I've lost my memory!

RANI: (SHARPLY)

(REALISING THE  
MEL CHARACTERISATION  
IS SLIPPING, SHE  
SMILES SWEETLY)

Track R to incl  
fg Pyramid  
holding 2sh (pos.B)

I mean, you're supposed to be  
conducting an experiment, not  
frightening yourself to death.

THE DOCTOR: Experiment?

(3A next)

EP.ONE

(ON 2A)

RANI: (INDICATING THE MACHINE) It exploded and threw you to the floor Me, too. knocked us both cold. When I came round - (SHE SHRUGS) - you looked like this..

THE DOCTOR: The explosion must've caused me to regenerate.

(RANI UNABLE TO  
RESIST TURNING  
THE SCREW)

Tighten

RANI: You mean, this is what you're going to be like permanently?

Let DOC go  
Hold on RANI

THE DOCTOR: (DESPERATELY) I want all mirrors removed from the Tardis henceforth!

RANI: (CONCERNED) so you remember the Tardis then ...?

3) 3A  
MCU DOC

4) 2B  
MCU RANI

5) 3A  
MCU DOC

6) 2B  
MCU RANI

Pan R with her to  
make 2sh

then track back  
with them both  
to Pyramid (pos.C)

Let RANI go R

THE DOCTOR: The Tardis? ... Yes. And you, / Mel / ... there's something out of sync. (SHAKING HIMSELF) I must be suffering from post regeneration amnesia/

RANI: Don't worry. It'll wear off. Meanwhile, why not repair the machine. You said it was important.

THE DOCTOR: Important, did I? Wonder what I was up to. (STUDYING HOLE) Seems pretty far gone. Need a genius to unravel it.

RANI: But you are a genius.

(1A next)

b

EP.ONE  
(ON 2B)

- 7) 1A  
MCU RANI
- THE DOCTOR: Yes. Yes. I definitely remember that./
- RANI: Especially in thermodynamics.
- THE DOCTOR: How did you know that, Mel?
- 8) 3A  
MCU DOC
- RANI: You said It was your special subject when you were at University./
- 9) 1A  
CU RANI
- THE DOCTOR: University ... (PEERING AT HER) You remind me of someone I use know /... when I was there.
- 10) 3A  
CU DOC
- 11) 2C  
2sh fav RANI
- RANI: (HURRIEDLY) Doctor, this machine has to be repaired, And you're the only one with the knowledge to do it.
- Develop as she pushes him twds Pyramid
- See him take off  
2nd Side
- (THE DOCTOR,  
POKING HEAD  
INTO THE HOLE)
- 12) 3A  
CU RANI
- THE DOCTOR: Your confidence is very flattering, Mel.

---

RECORDING BREAK

---

1/OB 6: Bluff Cov



PYRAMID MACHINE (2)  
EP.ONE

CAM. 4G

THE DOCTOR: Yes. Yes. I can definitely remember that.

RANI: Especially in thermodynamics.

THE DOCTOR: How did you know that, Mel?

RANI: You told me. It was your special subject when you were at University.

THE DOCTOR: University ... (PEERING AT HER) You remind me of someone I knew ... when I was there.

RANI: (HURRIEDLY) This machine. It has to be repaired, Doctor. And you're the only one with the knowledge to do it.

(THE DOCTOR,  
POKING HEAD  
INTO THE HOLE)

THE DOCTOR: Your confidence is very flattering, Mel. /

113) 4G  
MCU DOC  
let him enter machine  
+ start to fiddle

1/OB6:Ext.Woods  
Shackled Mel convin  
Ikona she's not an



EP.ONE

- 34 -

1/8: Int.Lab

Rani (Mel)Dr -

CU Dr in machine C/A 1st Studio

O.B. 6

Ext. Woods. Lakertya. Day. (BLUFF COVE)

1)

TIGHTISH 2sh as  
MEL/IKONA appear  
over Ridge

HOLD 2sh as they  
scramble down

In a rough  
tug-of-war,  
MEL is being  
unceremoniously  
hauled along.

DEVELOP  
as directed

her wrists, is  
also a halter  
about her throat.

10.13.13

Another jerk  
to maintain pace,  
produces an  
obdurate glower  
from MEL.

MEL: (YELLING) Will you listen!  
How many more times do I have to tell  
you I'm not your enemy!

EP.ONE  
(On Shot 1)

MEL stumbles ...  
almost falls

MEL: (cont) Look - can we start from scratch? My name's Mel and I come from earth. Your turn.

IKONA: This is no game.

MEL: (SIGHING) Alright. Let's try another tack. You claim I was alone when you found me.

IKONA: Don't go on about this Doctor again!

MEL: I have to!

IKONA: There was no-one else in the strange box. If he exists, he must have left you.

MEL: No The Doctor wouldn't do that.

IKONA: If he had any sense he would!

MEL: That's not even up for discussion!

IKONA: Good. I shall enjoy the silence!

Almost tripping,  
MEL spots IKONA  
is about to tread  
on a mine concealed  
by leaves.

MEL: Watch out! (cont...)

2)  
Close on FAP Trip-  
Wire  
IKONA's FOOT breaks  
Wire - SPARK Charges  
see IKONA's FOOT  
lurch out of shot

- 3) 2sh a/b - see MEL  
give hefty tug +  
pull IKONA back
- BOTH fall over  
fg EXPLOSION in  
front of Lens
- 4) From other side  
Explosion  
(Mel/Ikona's side)
- /LOCKED-OFF SHOT/  
Massive EXPLOSION  
As it clears see  
Bubble form  
/POST-PROD/  
+ empty Bubble  
begin to spin
- 5) Close 2sh MEL/IKONA  
watching aghast on  
the ground
- 6) Resume LOCKED-OFF Sh  
+ pan with invisible  
Bubble as it goes  
twds Rock
- Big EXPLOSION on  
Rock
- C/In CUT-IN DETONATOR  
making contact wth  
Rock from another  
Bubble Sequence.
- 7) RESUME CLOSE 2sh  
MEL/IKONA as they  
pick themselves up  
+ he releases her  
from Bonds

Too late!  
IKONA'S foot makes  
contact with the  
mine.

Simultaneously,  
MEL gives a  
tremendous yank  
on the halter.

A banshee screech  
rents the air as  
another bubble is  
sprung.

Although finishing  
in a tangled heap,  
MEL and IKONA are  
unscathed.

MEL: (cont) Now will you accept I'm  
not your enemy?

Assisting her,  
IKONA edges them  
away from the  
trap.

IKONA: We must hurry. The Tetraps  
will come to investigate.

MEL: Who?  
His trembling  
fingers fumble  
at the rope  
binding MEL'S  
wrists.

MEL: What made you think I was  
in league with them?

IKONA: You're not Lakertyan. You  
don't belong on this planet.

MEL: (SURPRISED) Then they are human  
Like me?

EP. ONE

- 37 -

(ON SHOT 7)

Let THEM go

IKONA: Not like you. (SINCERELY)  
Although they're almost as hideous.

8)

CLOSE on ROCK -  
EYE appears +  
SCRAWNY ARM

Despite her  
situation, MEL  
is affronted.  
She follows  
him over a  
high ridge.

9)

HIGH-Sh over  
URAK's SHOULDER -  
see TWO FIGURES  
going R-L

ANOTHER ANGLE

Several hundred  
metres from  
the ridge, a  
TETRAP claw  
eases aside  
a branch ...  
(to suggest  
Urak has spotted  
MEL and IKONA)

END O.B. 61/9: Int.Lab

CU Sparks : Doc mending  
machine 1st Studio C/A



1/OB6:Ext.Woods  
 Shackled Mel convinces  
 Ikona she's not an enemy

/BEADS OF SWEAT/

9. INT. LABORATORY. DAY.

114)	4G	4G	
	MCU DOC + SPARKS		(A DISCHARGE
	(see SWEAT on Brow)		OF SPARKS SHOWERS
	Let him go R		FROM THE HOLE
			IN THE MACHINE.
			IN ILL-HUMOUR,
			THE RANI SURVEYS
			THE CHAOS IN
			THE LAB.
	<u>LOCKED-OFF</u>		
	<u>for SPARKS</u>		
	to be added Post-Prod.		FLEX AND CABLE
			CRISS-CROSS
			THE FLOOR.
			CRUDELY JOINED
			TUBING STRETCHES
			FROM THE WORKBENCH
			TO A FUTURISTIC
			MAKESHIFT ACETYLENE
			TORCH WHICH THE
			DOCTOR IS USING
			FOR SOLDERING.
			HE PAUSES, LIFTS
			HIS PERSPIRING
			FACE)

THE DOCTOR: Come on! Come on!

RANI: Come where?

THE DOCTOR: Why I chose you as an  
 assistant, I'll never know! Perhaps  
 I will when I've regained my memory.

RANI: What is it you want?

115)	4G	<u>THE DOCTOR:</u> Look at me! Can't you see? Mop my brow! (cont...)
	MS DOC - see him enter R-L	
	collect Spoons	
	Tighten on him as he picks	
	up Spoons	
	See him get idea + exit R	

1/OB6:Ext.Bluff Cove (H/Sh)  
Shackled Mel convinces  
Ikona she's not an enemy

/SIDE OF PYRAMID OFF/

/BEADS OF SWEAT/

9. INT. LABORATORY. DAY.

- |     |   |  |
|-----|---|--|
| 13) | 5A<br>VS FX SPARKS against<br>BLACK                 | 5A 4A 2C<br>(A DISCHARGE<br>OF SPARKS SHOWERS<br>FROM THE HOLE<br>IN THE MACHINE.  |
| 14) | 4A<br>CU Inside Machine<br><br><u>/Q FX SPARKS/</u> | IN ILL-HUMOUR,<br>THE RANI SURVEYS<br>THE CHAOS IN<br>THE LAB.<br><br>FLEX AND CABLE<br>CRISS-CROSS<br>THE FLOOR.<br>CRUDELY JOINED<br>TUBING STRETCHES<br>FROM THE WORKBENCH<br>TO A FUTURISTIC<br>MAKESHIFT ACETYLENE<br>TORCH WHICH THE<br>DOCTOR IS USING<br>FOR SOLDERING.<br><br>HE PAUSES, LIFTS<br>HIS PERSPIRING<br>FACE) |
| 15) | 2C<br>2sh fav DOC                                   | THE DOCTOR: Come on! Come on!<br><br>RANI: Come where?<br><br>THE DOCTOR: Why I chose you as an<br>assistant, I'll never know! Perhaps<br>I will when I've regained my memory.<br><br>RANI: What is it you want?<br><br>THE DOCTOR: Look at me! Can't you<br>see? Mop my brow! (cont...)   |
| 16) | 4A<br>CU RANI                                       |  |
| 17) | 2C<br>2sh fav DOC a/b<br>(4A next )                 |  |

EP.ONE

(ON 2C)

(WITH BAD GRACE,  
THE RANI PRODUCES  
A HANDKERCHIEF  
AND DABS THE  
DOCTORS BROW.

18) 4A  
Tight on DOC + SPOONS

AS SHE MOVES AWAY,  
THE DOCTOR TUGS  
AT THE TUBING.  
IT SNAKES ABOUT  
HER FOOT)

19) 2C  
2sh a/b

THE DOCTOR: (cont) What did you do  
that for?

(RECOVERING,  
SHE DUMPS THE  
OFFENSIVE  
HANDKERCHIEF IN  
A WASTBIN BENEATH  
A RACK OF VIALS)

RANI: It was your fault!

THE DOCTOR: Bad workmen always blame  
their fools.

RANI: Tools! Blame his tools!

THE DOCTOR: Do I detect a hint of  
bad temper Mel? Why are you getting  
so uppity?

(ANOTHER ERUPTION  
OF SPARKS)

could it be that you think  
yourself superior to me?

RANI: How could I possibly think  
that, Doctor?

(4A next)



- 40 -

EP.ONE

(ON 2C)

Pan L with him  
losing RANI + widen

THE DOCTOR: Quite. Although I feel far from superior at the moment. This is all a mystery to me.

RANI: Surely there's a catalyst.

THE DOCTOR: Yes. Yes. Must you state the obvious? I'm well aware that its function is to fuse the impulses -

(INDICATING CONDUIT)

- with this goo. But what's it for!

(HE DIPS HIS  
FINGER INTO THE  
TANK)

20) 4A I'm beginning to think this set-up  
MCU RANI has nothing to do with me/

RANI: (APPREHENSIVELY) Why's that?

21) 2C THE DOCTOR: Omnipotence/ The mind  
MS DOC responsible for this bag of tricks  
operates on a grand scale.

22) 4A / RANI: (INGRATIATINGLY) All the more  
MCU RANI - reason why it should be you, Doctor.  
pan L with RANI to 2sh

+ Develop back with  
them as she bundles  
DOC into machine

THE DOCTOR: Then ... why do I have  
such an overwhelming sense of  
foreboding ... ?

RECORDING BREAK

1/OB7: Behind Rock R-L  
MEL - Hold on



EP. ONE

MODEL SHOT 2:

/THIS SCENE CUT/

EP.ONE

1/9: Int. Lab  
Rani(Mel)/Doc  
Dr looking at Spherical Chbr

O.B. 7

Ext. Woods. Day.

1)

MS IKONA appearing  
behind Rock  
going R-L  
Let him go +  
see MEL following  
She stops  
  
He comes back for  
her thus making 2Sh

Breathless, anxious,  
MEL and IKONA are  
scrunching through  
the undergrowth.  
Every gnarled tree,  
hillock and bush  
seem to harbour  
menace.

MEL: Hold on. I need a breather.

(THEY duck down  
+ progress warily)

IKONA: We must keep moving.

MEL: What happened to the rest of  
your people? Won't they help?

IKONA: No. They've been completely  
subdued.

MEL: We could at least try ...

IKONA: The only one they listen to  
is Beyus, our leader.

MEL: Right, let's go to him.

IKONA: He's the hostage I wanted to  
exchange you for - Listen!

2)

/CUTAWAY/ -  
ROCK falling down

On tenterhooks  
they listen -  
far off, but  
getting nearer,  
are faint sounds  
of pursuit.

3)

TIGHT 2sh -  
HOLD THEM as they  
come twds cam

MEL and IKONA flee.

EP.ONE

(ON Shot 3)

INTERCUT to  
suggest URAK is  
in pursuit.

MEL's actions  
are becoming ragged  
but IKONA, running  
with purpose,  
urges her on.

Abruptly they  
break from the  
cover of the trees  
onto a wide expanse  
of common land.

Pan R with THEM  
as they run ax  
open Ground

IKONA: Quickly!

MEL: We can't go that way. It's  
completely exposed.

IKONA: For once don't argue!

4)

---

CAMERA by DRAINPIPE

Pick THEM up +  
pan with THEM into  
Pipe

CRANE down to see  
THEM enter Pipe +  
thru' past cam

Brusquely, IKONA  
bundles her onto  
the common.

With every step  
MEL takes, she  
feels increasingly  
vulnerable.

At midpoint,  
IKONA drops into  
a shallow gully.

5)

---

Cam inside PIPE

Let THEM enter Sh  
+ see IKONA fg with  
'Fireworks'

He checks them +  
turns to MEL

Sceptically MEL  
follows suit and  
IKONA concertinas  
a canvas frame  
camouflaged with  
grass and leaves,  
stretching it over  
them.

This is evidently  
IKONA's prepared  
hideaway.

EP.ONE

IKONA: Hopefully they'll think we've doubled back to stay under cover.

MEL: Always providing they don't flush us out first.

6)

MCU IKONA smiles  
+ checks his  
Cache of Arms

1/11: Int. Lab

Doc by Spherical Chbr

Rani: 'You kept the  
combination no. a secret



1/OB7:  
Ikona into gully followed  
by Mel - his Hideaway  
Ikona comes fg R

11. INT. LABORATORY. DAY.

23) 1A  
MS DOC -  
pan him L out of  
machine to make  
2sh with RANI

2A 1A  
(IN HIGH DUDGEON  
THE DOCTOR STRUTS  
TO THE SPHERICAL  
CHAMBER PANEL)

THE DOCTOR: Is this locked?

RANI: Yes. You kept the combination number  
a secret.

THE DOCTOR: What's in there?

RANI: I've no idea.

Develop + tighten  
as he comes back

THE DOCTOR: (IRRITABLY) Are you as  
clueless as you appear, Mel?

Crane down with him  
to see him sit -  
losing RANI

RANI: Don't blame me, Doctor! I've  
never been inside. You wouldn't let me.

THE DOCTOR: Wouldn't I?

RANI: You said the air wasn't sterile  
enough for humans.

(DISENTANGLED  
FROM THE CABLE,  
HE SITS ON THE  
EDGE OF THE  
WORK BENCH)

(2A next)

EP.ONE

(ON 1A)

THE DOCTOR: That's it then. I'm  
doing nothing more until my memory  
returns. Nothing until I know what  
I'm about.

24) 2A  
MCU RANI -  
as she comes fwd  
develop to tight 2sh

RANI: Oh come on, now.

THE DOCTOR: I won't work in the dark like  
this. No! No! I'm finished.

RANI: You thrive on challenge.

THE DOCTOR: I'm adamant! This  
could be some diabolical scheme.

RANI: To do what?

(THE DOCTOR LOOKS  
DOLEFULLY AT  
THE MACHINE)

Tilt up with her  
as she goes  
leaving Doc  
+ tighten as she  
gets out her pills

THE DOCTOR: That's the question ...

RANI: Oh Doctor!

25) 1A  
CU DOC  
(looking out R)

(CUT to 5A)

1/12: Int. Arcade/Portal  
Beyus to feed Tetraps

/Q BEYUS/

- 47A -

12. INT. ARCADE. DAY.

26)	5A	5A
	MS BEYUS as he ents	
	R-L	
	See him pick up	
	Boat Hook + follow	
	him as he goes to	(BEYUS ON HIS WAY
	unlock grating	TO THE EYRIE)

---

RECORDING PAUSE

---

VHS 1/12A: H83053  
 (Start) 17.58.44  
 (End ) 17.59.28

1/12A: Eyrie  
 Beyus to feed Tetraps

- 47A -

- 48 -

EP.ONE

1/12: Int. Arcade

Beyus to feed Tetraps - opens trap

NB: DO NOT SEE TETRAPS  
CLEARLY

/Q BEYUS/12 A. INT. EYRIE.

- |     | <u>4A</u>  | <u>4A</u> | <u>5A</u>  |
|-----|--|-----------|--|
| 24) | HANGING TETRAP<br>(Richard) fg<br>WSh seeing BEYUS<br>enter R-L  |           | (ENTERING THE<br>TENEBOUS EYRIE,<br>BEYUS NERVOUSLY<br>BRACES HIMSELF<br>FOR WHAT IS<br>OBVIOUSLY AN ORDEAL.                   |
| 25) | 5A<br>L/Angle MCU BEYUS -<br>see him start to<br>operate Chain   |           | BARELY DISCERNIBLE<br>IN THE GLOOM,<br>ARE INDISTINCT<br>BROWN SHAPES<br>SOME TWO METRES<br>LONG, HANGING<br>FROM THE RAFTERS. |
| 26) | 4A<br>On GUNGE - tilt down<br>with it to see it<br>flow into Trough                                    |           | IN THE STEAMY,<br>FETID, FUG, AN<br>OCCASIONAL RUSTLE<br>ADDS TO THE<br>MACABRE ATMOSPHERE.                                    |
| 27) | 5A<br>L/Angle a/b<br>MCU BEYUS -<br>let him go R   |           | AVERTING HIS EYES,<br>BEYUS EMPTIES THE<br>BUCKETS OF RED<br>LIQUID INTO A<br>TROUGH.  |
| 28) | 4A<br>WSh with TETRAP fg<br>becoming excited<br><br>As BEYUS closes Grid<br>see 2nd TETRAP x fg<br>L-R |           | THE RUSTLING<br>BECOMES MORE<br>AGITATED - AND<br>BEYUS HURRIEDLY<br>WITHDRAWS)  |

RECORDING PAUSE1/13: Int. ArcadeBeyus closes grid + hea  
sigh of relief

- 48 -



1/12A: Eyrie  
Beyus to feed Tetraps  
(VHS: H83053 - 17.59.28 end)

13. INT. ARCADE. DAY.

27) 5A 5A 4B  
MS BEYUS

(BEYUS EXITS FROM EYRIE  
HE SEES THE RANI GOING  
TO LAB WITH TUMBLER)

Q RANI

28) 4B  
Deep 2sh  
let RANI x fg L-R

(CUT to 1A)

/ RUN ON /

NO SHOT 29/

14. INT. LABORATORY. DAY.

1A Shot 25/  
CU DOC

2A 3B 1A-B

30) 3B  
MS RANI -  
pan R with her to  
Console

(SHIELDING A  
TUMBLER OF  
WATER, THE  
RANI BREAKS  
A CAPSULE  
INTO IT.

31) 1A  
CU GLASS

IN B.G., THE  
DOCTOR IS STILL  
OBDURATELY  
SITTING ON THE  
WORK BENCH.

32) 3B  
Resume MS RANI -  
+ develop with her  
to find DOC  
(losing Rani but  
seeing Glass)

RANI, TURNING  
TO THE DOCTOR:)

RANI: You're just over excited. Here  
Drink this.

THE DOCTOR: (ACCEPTING TUMBLER)  
What is it?

RANI: Just water.

THE DOCTOR: Hmmm. You drink it.

(ABOUT TO DRINK,  
HE CHANGES HIS  
MIND)

33) 2A  
2sh fav RANI

Don't try to humour me! Leave  
me alone!

RANI: You can't loll around!  
It's simply not like you!

(3B next)

EP.ONE

(ON 2A)

- 34) 3B  
CU DOC
- 35) 2A  
CU RANI
- 36) 3B  
Tight 2sh fav DOC

THE DOCTOR: How d'you know what I'm like? I've regenerated. Look at me! / Look at me!

RANI: You've changed outwardly, but I sure you must still have the same - (ALMOST GAGGING) - sweet nature. /

THE DOCTOR: Perhaps this is my new persona. Sulky. Bad tempered. Think how I spoke to you earlier.

RANI: (GROWING DESPERATE) You didn't mean it. I was at fault.

- 37) 2A  
MCU RANI

THE DOCTOR: Even so, that's probably how I am now. You don't understand regeneration, Mel. It's a lottery. And I've drawn the short plank. /

(HE FOLDS HIS  
ARMS COMPLACENTLY)

- 38) 3B  
MCU DOC
- 39) 2A  
2sh

Anyway. I need a radiation wave meter. And, brilliant as I am, even I can't improvise that! /

RANI: What about the Tardis? Won't there be a radiation wave meter there?

Develop as they  
cross to exit R

Let DOC go  
hold on RANI

THE DOCTOR: The Tardis? D'you know where it is?

RANI: Yes, of course.

THE DOCTOR: I fancy  
breath of fresh air. We'll

(1B next)

EP.ONE

(ON 2A)

(SPRINGING FROM  
THE BENCH,  
THE DOCTOR  
STRIDES FROM  
THE LABORATORY)

RANI: Wait - !

(BEFORE FOLLOWING,  
SHE HASTILY  
ACTIVATES THE  
MONITOR.

THE SCREEN IS  
QUARTERED,  
SHOWING ASPECTS  
OF WOODLAND  
FRINGING THE  
COMMON)

Urak!

40) 1B  
MCU RANI

URAK: Yes, Mistress ...?

RANI: Remove the girl from the  
Tardis immediately..

URAK: (VOICE) She is not ...  
there, Mistress ...

41) 2A  
Tight 2sh  
seeing DOC in bg

RANI: Find her, you incompetent  
fool! /

THE DOCTOR: (BELLOWING - OFF)

RANI: (AS MEL) Yes, Doctor!  
Coming...!

Let them go R

---

RECORDING BREAK

---

1/OB8A:Ext.Common  
Mel/Ikona in Hideaway  
Urak jumps down  
(JNT shot this) + POV



EP.ONE1/14: Int. LabDr: Mel, are you coming?

Rani(Mel): Yes Doctor - coming

They go R-L

O.B. 8

- 1) CU MEL inside a) Ext. Common. Lakertya. Day.  
 Pipe  
 She looks to Urak's P.O.V.  
 IKONA PANNING the  
 common TIGHT  
 SHOT INT.  
 HIDEAWAY.
- 2) CU IKONA - tense
- 3) MLS AREA incl Hunched over,  
 open space + MEL and IKONA  
 Drainpipe maintain a  
 fraught silence.  
 URAK jumps fm  
 above cam into fg (c)  
 ROCKS are dislodged  
 His LEGS move  
 oos R (b) Ext. Path. Lakertya. Day.
- 4) TRACKING 2sh TIGHT ON  
DOC/RANI (Mel) R-L SARN'S SKELETON.  
 Let RANI go +  
 pan L with DOC  
 to incl Skeleton  
 EASE BACK TO  
 SHOW THE DOCTOR  
 ambling along  
 the path,  
 expansively  
 filling his  
 lungs and  
 blithely  
 disregarding  
 the Rani's  
 impatience.  
 He spots the  
 skeleton.
- 5) C2sh fav RANI -  
 develop as she comes  
 closer to DOC  
 DOC steps back  
 he on L/RANI R of frame  
 THE DOCTOR: Rather unusual species.  
 Can't say I recognise it. Human  
 with reptilian influence, wouldn't  
 you think, Mel?/

EP.ONE  
(ON Shot 5)

RANI: Lakertyan. A race so indolent they can't be bothered to bury their dead!

THE DOCTOR: Really? I suppose we've explored this planet. I wish I could remember.

RANI: There's not a lot to remember. The benevolent climate has induced lethargy. They've failed to realise their full potential.

6) MCU DOC

THE DOCTOR: Rather a harsh judgment, Mel.

7) CU RANI -  
let her go R

RANI: (SPITEFULLY) Not mine. Yours.

8) CU DOC -  
let him go R

THE DOCTOR: (MOVING ON) The more I know me, the less I like me

### BEFORE (B)

c) Ext. Common. Lakertya. Day.

9) On ENTRANCE to Drain  
MEL's HEAD appears gingerly  
she turns to Ikona who is inside  
She starts to leave -  
IKONA emerges  
grabs hold of her  
to prevent her going-  
forms TIGHT 2sh

The flat common is deserted.

Gingerly, mole-like, MEL'S HEAD pokes out of the ground, squints around, and disappears.

TIGHT SHOT  
INT. HIDEAWAY.

MEL: No-one about. Come on!

IKONA: It's too soon.

EP.ONE

1/OB8(c) Ext.Common  
Common deserted - Mel's  
head appears - tells  
Ikona she'll look for Doc

d) Ext. Tardis location. Day.

1)

Let DOC enter  
frame R-L  
followed by RANI

(THE DOCTOR AND  
THE RANI ENTERING  
HIS TARDIS)

Pan them both into  
Doctor's TARDIS

1/OB8(e):Ext.Common  
Alright - she'll look  
for Doc without Ikona -  
she sprints twds trees

END. O.B. 8

- 55 -

EP.ONE

(ON Shot 9)

MEL: Not for me. I'm going to  
find The Doctor.

IKONA: If he's been captured,  
he's as good as dead.

IKONA shakes  
a negative.

1/0B8(d): Ext.Tardis Loc.  
Doc/Rani entering his Tardi

1/0B8(d):Ext.Tardis Loc

e) Ext. Common. Day.

10)

TIGHT 2sh a/b

MEL: All right. I'll find  
him without you.

(WRIGGLES FROM THE GULLY)

MEL: One thing about the Doctor.  
You can't miss him in that  
outfit.

Let her go R  
+  
hold on IKONA  
who sighs -  
then follows  
Let him go

(SHE SPRINTS TOWARDS THE  
TREES)

END. O.B. 8

1/15:Int.Tardis Wardro  
Clothes into skip



1/OB8e:Ext.Common

Mel/Ikona sprint fm Drainpipe

/Q DOC/15. INT. TARDIS WARDROBE ROOM.

- |    |  |          |  |
|----|--|----------|--|
| 1) | <u>1A</u><br>On BASKET -<br>see previous<br>Doc's Clothes<br>being thrown in | 3A 2A 1A | (TIGHT ON THE SIXTH DOCTOR'S<br>CLOTHES IN A RUMPLED HEAP<br>ON THE FLOOR. |
|----|--|----------|--|

EASE BACK.

- |    |  |  |
|----|--|--|
| 2) | <u>2A</u><br>MS DOC as he appears<br>L-R | THE DOCTOR, RIGGED<br>IN HIS NEW OUTFIT (ALL<br>BUT JACKET AND HAT) IS<br>POSING BEFORE A MIRROR.<br>HE DONS AN ANKLE LENGTH,<br>FRENCH CUTAWAY TRENCHCOAT<br>CIRCA 1812, ARRANGES A<br>KISS CURL ON HIS FOREHEAD,<br>STRIKES A NAPOLEONIC STANCE<br>OF ONE HAND INSIDE HIS<br>JACKET) |
|----|--|--|

THE DOCTOR: Wonder why he stood  
like this?Pan L with him  
to Mirror +  
see Rani's  
Reflection -  
making 2shRANI: (LONG SUFFERING) Who?THE DOCTOR: Napoleon Bonaparte.(HE STRUTS ABOUT, STUDYING  
HIS REFLECTION IN THE MIRROR)

Pan R with DOC

THE DOCTOR: I think not. Lacks  
my natural humility.(DISCARDING THE TRENCH COAT,  
HE PLONKS A LARGE BUSBY  
ON HIS HEAD. IT COMES DOWN  
TO BELOW HIS NOSE)THE DOCTOR: (MUFFLED) No, doesn't  
look right.(HE DUMPS THE BUSBY AND  
FERRETS AMONG THE RACK  
OF GARMENTS)make 2sh  
with RANITHE DOCTOR: (MUTTERING) Something  
dignified. Time Lord-ish.

(1A next)

EP.ONE

(ON 2A)

(PUTTING ON A MORTAR  
BOARD AND ACADEMIC  
GOWN, HE PROMENADES  
RATHER GRANDLY)

THE DOCTOR: A little portentous  
perhaps, Mel.

Hold on RANI -  
let him go L

(HE IS HOPING SHE'LL  
CONTRADICT HIM)

RANI: Pretentious is the word!

PAUSE: for CHANGE

- 3) 1A \_\_\_\_\_ (CRESTFALLEN, HE REJECTS  
MLS DOC as he appears THE GOWN IN FAVOUR OF THE  
(Tom Baker) BAGGY BEIGE JACKET)

LOCK-OFF SHOT  
as he disappears  
PAUSE for CHANGE/

THE DOCTOR: Old hat?

- 3A) 1A (a/b) (Pertwee) THE DOCTOR: Not frilled.  
See DOC appear

- 4) 2A \_\_\_\_\_ Owzat? Would this bowl a maiden over? /

- MCU RANI (reac)  
5) 1A (Davidson)

- MS DOC as he appears

- 6) 2A \_\_\_\_\_  
MCU RANI (reac)

- 7) 1A PAUSE \_\_\_\_\_  
MS DOC as he  
appears

RANI: Yes, yes. Very elegant.

- 8) 2A \_\_\_\_\_  
MCU RANI  
Pan L with her  
to make 2sh  
with DOC (mirror)  
Develop + tighten

(TILTING THE HAT TO A  
JAUNTY ANGLE.)

THE DOCTOR: Thank goodness in  
this regeneration, I've regained  
my impeccable sense of haute couture.

(3A next)

SCENE CONT. OVER

- 56 -

EP.ONE

(ON 2A)

...SCENE CONTINUED...

RANI: If you've finished  
preening yourself, can we get what  
we came for?

- 9) 3A  
MCU RANI
- 9A) SUPER 2A  
MCU MEL
- LOSE SUPER  
(poss do at end of Sc)
- 10) 1A  
2sh fav DOC -  
see slap
- (HE TURNS.  
FROWNS.  
SHE IS A VAGUE  
FIGURE IN THE  
SHADOWS.  
HE PLUCKS AT HIS  
WAISTCOAT IN A  
MANIFESTATION OF  
DISTRESS.  
THE DOCTOR'S P.O.V.  
SUMPERIMPOSED ON  
THE RANI IS THE IMAGE  
OF MEL.

(3A next)

- 56 -



EP.ONE

(ON 1A)

THE IMAGE  
FLUCTUATES, FADES,  
RETURNS.

RESUME ON FULL  
SCENE.

REALISING THE  
DOCTOR'S MEMORY  
IS TRYING TO STAGE  
A RECOVERY, THE RANI  
FETCHES HIM A  
RESOUNDING SLAP)

11) 3A  
MCU RANI

THE DOCTOR: What? ... What? ...

12) 1A  
Tight 2sh fav DOC

RANI: I'm sorry. (SHE ISN'T)  
You seemed to be losing control.

(THE DOCTOR RUBS  
HIS CHEEK)

THE DOCTOR: I must have been  
hallucinating. I had an overwhelming  
sense of evil. And there was a  
word - Ra - Radi -  
Word

RANI: (OVER HIM) Doctor,  
came here to get a radiation wave  
meter! That's what we came here for.

13) 3A  
MCU RANI

THE DOCTOR: Er - Yes ... Now -  
let's see. Where d'you reckon  
I'd keep it?

14) 1A  
MCU DOC

RANI: Tool Room.

Pan R with him to Rani  
Let him go R  
holding on RANI  
Then let her go L

THE DOCTOR: Mmm ... Won't be a  
jiff. Absence makes the nose grow  
longer.

(HE LEAVES)

RANI: Cretin!

REC'BREAK /STRIKE SET/

1/OB9:Ext.Woods  
Mel pauses:see claw  
round tree



EP.ONE1/15: Int.TardisRani/Dr - Doc's Wardrobe  
Cretin!O.B.9Ext. Woods. Lakertya. Day.

- 1) CU MEL - let her  
enter frame R-L  
She looks about  
her + exits L
- 2) MLS MEL moving  
along Rocks R-L
- 3) CLOSE on ROCK -  
a CLAW followed  
by an EYE of Urak  
appear
- Alone, MEL pauses  
at a fork in the  
path.
- A slight sound.  
She looks in the  
direction of a  
tree - sees nothing  
untoward and turns  
away.
- a tawny, membraned  
claw creeps round  
the tree trunk -

END O.B.91/16: Int.Tardis/Control  
Beep-beep 'Yes Urak'For CSO SCREEN in TARDIS

- 4) (Urak's Quad POV) /4 Shots Hand-Held/  
or  
Urak stops so POVS stop /pyramid mirror shot/  
moving

on similar shot to one of above POVS  
seeing MEL  
Crash ZOOM into see MEL on the run R-L  
/HOLD for long time to cover scene in Studio/

1/OB9:Ext.Woods  
Mel pauses: see  
claw round tree

/PRE-RECORD URAK'S V/O/

16. INT. TARDIS. CONTROL ROOM.

18)	2C MS RANI entering R-L Pan L with her to Console	1C	3C	2C
-----	---	----	----	----

(A TINY SIGNAL  
FLICKERS URGENTLY  
ON THE RANI'S  
COMPUTER BRACELET.

GLANCING FURTIVELY  
AT THE CORRIDOR,  
SHE HURRIES TO  
THE CONSOLE.  
READING FROM HER  
BRACELET SHE TAPS  
IN THE CO-ORDINATES.

A QUARTETTE OF  
IMAGES COMES UP  
ON THE SCREEN.

ONE CONTAINS  
THE UNSUSPECTING  
MEL)

/BEEP-BEEP/

RANI: Yes, Urak!

URAK: (VOICE) We have found ...  
the lost girl ...

19)	3C WSh incl SCREEN RANI L of frame/ DOC enter to R of frame	2C
-----	---	----

RANI: Focus in on her!

URAK: (VOICE) Certainly ...  
Mistress Rani ...

THE DOCTOR: (VOICE) Rani!

(HE BUSTLES IN)

Rani, that's the name. The evil name.

(HE STARES AT  
THE SCREEN WHICH  
NOW ONLY SHOWS  
THE PICTURE OF  
MEL)

RANI: Is that her, Doctor?

(2C next)

EP. ONE

- 60 -

(ON 3C)

THE DOCTOR: (CONFUSED) Er - well  
- it must be - yes!

RANI: And she's evil?

-----  
20) 2C THE DOCTOR: Completely.  
MCU RANI

(HIS FINGERS  
PLUCK FRENETICALLY  
AT HIS WAISTCOAT)

21) 1C RANI: Then she must be destroyed./  
MCU DOC

THE DOCTOR: Destroyed? Well -  
er - let's not be hasty!...

22) 2C  
CU RANI /NB::POSSIBLY DO END of SCENE/

-----  
23) 3C  
On SCREEN with  
RANI/DOC fg

1/OB 10:Ext.Woods  
Urak/Mel jumps + is  
encased in bubble

-----  
RECORDING BREAK  
-----

C/AWAYS (if necessary)

Shots 20 - 21 - 22



EP.ONE

1/16: Int.Tardis  
 CU Rani(Mel) into  
 bracelet 'Destroy her'

O.B.10

Ext. Woods. Lakertya. Day.

- 1) Close on MEL as she enters shot R-L  
 she stops - looks up + behind her  
 A rustle of leaves causes MEL to glance up - a wispy net is floating towards her -
- 2) Close on Urak's FEET  
 Pan down with them on to loose ground - as he jumps off Rock  
 ANOTHER ANGLE  
 Terrified, MEL dashes from the wood near a cliff top.
- 3) Scree - tilt down with Stones to find MEL -  
 she starts running again - terrified  
 TIGHT SHOT trip-wire.  
 MEL'S SHIN triggers the trap in a 'whoosh' of dust.
- 4) Tight on Trip-Wire/FAP  
 looking along Wire  
 FULL SHOT.  
 A huge, opaque, plastic 'bubble' with a bulging metal detonator encapsulates MEL.
- 5) MS MEL  
 as she runs to cam pan down to see her Legs break thru' Wire - SPARKS  
 Steam spurts from its underside as MEL frantically claws at the plastic - to no avail.  
 (she runs past cam)
- 6) LOCKED-OFF SHOT  
 (Reverse of above)
  - 1) Explosion
  - 2) MEL on Turntable + Electronic Bubble + fg Explosion - she begins to turn



EP.ONE

- 62 -

- 7) MCU IKONA -  
he rushes in R-L  
pauses, horrified
- 8) Resume LOCKED-OFF SHOT  
Follow imaginary Bubble  
over + above Cliff -  
it bounces on top  
See Physical Dust fall
- 9) On Horizon above Lake  
imagine Bubble appearing  
\*See Explosion as it hits  
face of Rock + tilt down  
to see 2nd Explosion as  
it hits Water  
  
NB: Do this shot twice
- 1) Imagine Bubble going thru' Frame  
2) Tilt down with imaginary Bubble  
to see it hit Water + Physical White  
Water Explosion  
  
NB: 2-CAMERA SET-UP on this 2nd Camera TIGHT  
on Water
- 10) \*  
CUT/IN to see DETONATOR  
miss Rock
- 11) Also do imaginary Crash  
ZOOM into CU MEL  
(do MEL against CSO in  
Studio)  
/SOUND/ MEL screaming in  
Fear

/See GEOFF's STORYBOARD/END O.B.10

SUPPOSE CAM      Closing  
FADE OUT          Titles

CLOSING CREDITS

- 1) Theme Music composed by  
RON GRAINER

Theme arrangement and  
Incidental Music  
KEFF McCULLOCH

Special Sound  
DICK MILLS

- 2) Production Manager  
TONY REDSTON

Production Associate  
ANN FAGGETTER

Production Assistant  
JOY SINCLAIR

Assistant Floor Managers  
JOANNA NEWBERY  
CHRISTOPHER SANDEMAN

- 3) O.B. Lighting  
IAN DOW

O.B. Sound  
DOUG WHITTAKER

O.B. Cameramen  
ALASTAIR MITCHELL  
JOHN HAWES

- 4) Visual Effects Designer  
COLIN MAPSON

Video Effects  
DAVE CHAPMAN

Vision Mixer  
SUE THORNE

- 5) Technical Co-Ordinator  
RICHARD WILSON

Studio Camera Supervisor  
ALEC WHEAL

Videotape Editor  
HUGH PARSON

Closing Credits (cont)

- 6) Studio Lighting  
HENRY BARBER  
  
Studio Sound  
BRIAN CLARK
- 7) Costume Designer  
KEN TREW  
  
Make-up Designer  
LESLEY RAWSTORNE
- 8) Script Editor  
ANDREW CARTMEL  
  
Graphic Designer  
OLIVER ELMES
- 9) Designer  
GEOFF POWELL
- 10) Producer  
JOHN NATHAN-TURNER
- 11) Director  
ANDREW MORGAN  
  
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